SMALL BOY IN NEW FARCE.

REAL STAR OF "IT'S ALL YOUR FAULT" AT THE SAVOY,

Edgar Selwyn's Play Wins Praise for Its Lively Acting Rather Than for the Author's Work-Herbert Sleath and Louise Closser Features of the Cast.

A small boy with a round red face, fat pink legs and a throaty lisp took the audience at the Savoy last night into his two pudgy fists and tucked it comfortably away beneath the ample belt of his pinafore. The play was all his fault, its success was largely his achievement, though the services of an unusually able company must not be

Master Pinkus began as the escaping inmate of a "home for boys," and made his entrance, pursued by the principal, through an open second story window, just in time to be concealed and finally adopted by a farcical husband in search of a son, much needed just then to substantiate the usual farcical lies. The audience laughed at sight of his burly juvenile bearing, and when he lisped his first bunch of Third avenue slang it capitulated for the rest of the evening.

In the three brief acts this orphan Archibald figured as the supposed wild oat of the three men in the cast, causing caniption fits of jealousy on the part of two wives and one flance. He turned out to be, in fact,

one fiancée. He turned out to be, in fact, the crop sowed by a wizened housekeeper, though the horror of the revelation was mitigated in the end by the discovery that she was married to the expressman.

Imagine Dallas Welford at the age of 8 as a cockney, not of London but of the East Side, and you have the measure of Master Pincus. There was no mistake about his being the star of the occasion. At the end of the second act the management gave him of the second act the management gave him a curtain all to himself, and when he winked companionably at the audience there were found cries of "Speech!" It is probable that he would have risen to the occasion eloquently if the curtain had not at that mo-

mentrung down.

The farce in which all this happened is another matter. It is by Mr. Edgar Selwyn and is suggestive of his dual capacity as actor and broker of plays. No one theatric actor and broker of plays. No one theatric calling could be responsible for so many dry bones strung together by such flimsy threads of misunderstanding. But whatever may be the case with a play the farce is seldom the thing. If its situations are old enough to be of approved potency in the playhouse it needs only capable acting to transmute the said dry bones into what is called a rattling good comedy.

And the acting of the company at the Savoy, or at least of its leading members, is for the most part a joy. Mr. Herbert Sleath, who is said to be the financial backer of the enterprise, has a better opportunity

of the enterprise, has a better opportunity than fell to him as polite villain of "The Squaw Man," or as slender juvenile in "The Fascinating Mr. Vanderveldt," and he uses his charm of personality and refinement of speech and manner to great advantage.

ment of speech and manner to great advantage.

Mr. Edgar Selwyn is hampered by an indistinct utterance—he chews and swallows whole syllables, and mispronounces many of them he speaks; but he has a forcible stage presence, and scores most of his points. Mr. Herbert Carr displays all his accustomed rotundity and a triffe more, perhaps, than his accustomed unction.

The most artistic bit of the acting of the evening is the jealous and loving young wife of Louise Closser. Hackneyed as the part is, she plays it with the same uncompromising veracity that made her Prossy in "Candida" a memorable delight. Her fits of alternating tenderness and hysterics are alike so real that they would be intolerable if they did not have precisely the touch of farcical exaggeration to make them deliciously funny.

As a piece of stage writing "It's All Your Fault" is conventional and stale enough. But Master Pincus and three or four of his support may be relied upon to carry it well into the warm weather.

THE NEW MUSIC SOCIETY.

been heard. The compositions performed last night were the Melpomene overture of George W. Chadwick, the D minor violin concerto of Henry H. Huss, two contrasted pieces. "Il Penseroso" and "L'Allegro," by David S. Smith, and "The Mystic Trumpeter," an orchestral fantasy by F. S. Con-

The New Music Society of America is engaged in an enterprise which is by no means new. There is always, it seems, a suspicion that wicked orchestral conductors of foreign birth or descent are hostile to the music of American composers and that works of high merit are for this reason languishing in obscurity. Give the American composer a fair hearing, say the suspicious ones. So forthwith a society is founded for the performance of native compositions still in manuscript.

The achievements of all such movements as simplicity more considered.

are singularly monotonous. It is invariably and inevitably demonstrated that the American composer has fared uncommonly well at the hands of conductors, public and critics. He has been nursed and protected and coddled quite as much as he deserves and perhaps a little more. All that he has written that is worth hearing has been performed.

written that is worth hearing has been performed.

The wicked foreign conductor has been no conspirator. The virtuoso has expended much time and practice on concertos which have ill requited the labor. The singers have sung hundreds of the songs, and these have been the best products of the native writer thus far. The choral organizations have brought forward choral works, and some of them have been found worthy of reproduction and praise beyond the seas.

All that the ambitious societies can do

All that the ambitious societies can do is to force upon public atention the compositions which the "commercial" managers, conductors and performers have severely let alone. When these compositions are heard the disclosures are such as those of last evening. The American composer heard the disclosures are such as those of last evening. The American composer is still a student of European methods and manners. He is exercising himself in the technic of the conservatory of experience. He has almost nothing to say and almost ho way of saying it. There is every evidence of apprenticeship in his work, not a single flash of mastery.

These truths may be unpalatable, but they are truths none the less. The native composers who can write fluently, solidly, sonorously, with certainty and directness.

composers who can write fluently, solidly, sonorously, with certainty and directness, are few indeed. The compositions which do not hold together but loosely, the orchestration which is not thin or opaque, the solo writing which is not lame and futile are notably scarce. Our composers are for the most part doing what European musicians were doing in the fourteenth and fifteenth centuries, namely, learning the technics of composition.

musicians were doing in the fourteenth and fifteenth centuries, namely, Parning the technics of composition.

We have not produced our musical leader yet. No one has yet struck out the path for us. But is this a substantial reason why native music should not be performed? Certainly not. By all means let our composers hear how their works sound, or rather do not sound. It is the best possible experience for them. But let us go about it without pretence. Let us understand that we are doing these composers a kindness when we listen to their music and let us not pretend that we are providing the public with opportunities to hear masterpieces which have for reasons not entirely praiseworthy been kept in seclusion.

The New Music Society of America, so far as we have been able to see, has made no such pretences. It aims with liberal purse and charitable spirit to give the composers a hearing. The difficulties which lie in the way of sustaining such a project are the compositions themselves. It will be hard to persuade hearers to sit through many concerts as dull as last night's.

LIVE TOPICS ABOUT TOWN.

While generally the shops in which luxiries are sold close with the day, there is one that is kept open by night as well, this being the florist's; for while he does sell the bulk of his goods by day, yet his are wares that are likely to be called for at any time. He sells the same beautiful things for co-casions of mourning and for those of joy, and for the first of these uses of flowers the requirement might arise unexpectedly on the part of the purchaser, and as likely at

one hour as another.

Thus the florist may have one customer at night who comes in to buy flowers for a funeral, while the next customer may be some young gallant who pauses on his way to buy fresh flowers to carry to a girl.

The late James Breslin was fond of his old servants and his hotels were always old servants and his hotels were always well supplied with veteran retainers. They were glad to remain with him, which was one evidence of his kindness to them. There was one time, however, when they knew it was best to keep away. Whenever he wore his derby hat down over his eyes they never ventured near the boss, however important their business might be. That downward tilt of the front brim was a storm signal they all feared from experience. But when the derby hat again sat flat on his head they knew that the clouds had passed and that they were certain of a friendly reception.

A returning traveller thinks that New York is able to hold its own against all the cities in the country even when it comes

cities in the country even when it comes to their particular specialties.

"There is no American city which has anything to offer superior to what the New York markets afford," he says, "for the simple reason that the best from every section of the country is sent to New York. The stranger in a city dependent on hotels and restaurants can get the specialties of every region better in New York than in the town they belong in. If one has access to private homes or clubs these delicacies may be better. But it is wiser to stay in New York and eat them, whether they come from Maine or Florida, than to look for them in their native places. The pick of every local market comes to New York."

If a little learning is a dangerous thing a mere nodding acquaintance with a fora mere nodding acquaintance with a foreign language is generally very amusing
—to the bystanders. Two men were talking on one of the downtown streets the
other day, when a smart looking young
man, evidently a foreigner, passed and
bowed to one of them. "Who is that?"
said the other. "He looks like an auto
driver." "No," replied his friend, "he
doesn't run an auto. He's a garçon, not a
garage."

The Inveterate Shopper was telling how a very good luncheon could be had reasonably at the department stores at about noon

"Go to the oveter man," she was saving "do to the cyster man," she was saying,
"and have five cysters opened for the price
of as many cents. A man stands there
for that purpose. Then go around to the
demonstration booths and try things—
teas, little hot biscuit right from the oven,

wafers, cocoa, salads and cheese.
"However, I advise you, unless you have a good many changes of costume and can make up differently, not to try it too often."

An odd novelty in incandescent electric An odd novelty in incandescent electric lamps is one with the bulb, of frosted glass, in the shape of a pig. Another oddity in such lamps is one with the bulb in the shape of an elk's head, with antlers and all complete. Such novel little electric lamps are used in store windows to catch the eye, and elsewhere they may be used for the sake of their novelty or for their decorative effect.

MELBA FOR HAMMERSTEIN. The Prima Donna to Sing in Opera and in

As THE SUN announced recently, Mme. Melba is to be one of the prima donnas at the New Manbattan Opera House next season. Oscar Hammerstein yesterday cabled to his son, William Hammerstein, that he had just signed a contract with Mme. Melba in Paris. She will sing in opera for Mr. Hammerstein, and sing later in concert with her own company and with the Boston Symphony Orchestra.

Its Second Concert Provides an Evening of Pretty Dull Music.

The second concert of the New Music Society of America, which took place last night at Carnegie Hall, concluded the first season's labors of this organization. The purpose of the society is to bring to public notice the compositions of native composers, especially such as have not previously them, heaved. The compositions performed to the season's labors of the society is to bring to public notice the compositions of native composers, especially such as have not previously them, heaved. The compositions performed to get out of his agreement with my father. When he went to see one of the leading musical agents in London the declined to do business with him under any circumstances. But I don't believe any circumstances. But I don't believe he will mind that."

Mr. Hammerstein's singers up to date are Ime. Melba and MM. Bonci, de Reszke and

OLD FAVORITES RETURN.

Leah Kleschna," "The College Widow" and "Prince of Pilsen" in Town Again.

Mrs. Fiske began at the Academy of Music last night a short season in "Leah Kleschna," in which the Manhattan Thoatre company found so much favor last season. Few changes have been made in the com-

Henry W. Savage substituted "The College Widow" for "The Galloper" at the Garden Theatre. The Ade play, with most of the original cast, is to stay there for some "The Prince of Pilsen," which a circus press

agent would probably describe as "perennially popular," began last night a two weeks engagement at the New York Theatre. Jess Dandy is now Hans Wagner.

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ROW WHEN BALLOON LANDED

DR. THOMAS'S FIRST TRIP NOT A COMPLETE SUCCESS.

th Count de la Vaulx He Salls From The Bronx to Newtown-Free for All Fight Among the Spectators at the Landing Place-Trip of Only 20 Minutes.

Count Henri de la Vaulx, the famous French aeronaut, gave New Yorkers an exhibition of ballooning yesterday. Accompanied by Dr. Julian P. Thomas and Charles Levee he made an ascension from the Central Union Gas Company's works at 135th street and East River. Twenty minutes later the party landed in St. James Park, Middle Village, Newtown. At the start and at the landing the police had their hands full.

The second largest of Count de la Vaulx's three balloons, L'Orient, which holds 35,000 cubic feet of gas, was used yesterday It was taken to the gas works in the after-It was taken to the gas works in the afternoon and preparations made for the ascension. While it was being filled a crowd
of sightseers gathered around the gas works,
but no one was allowed within the enclosure except those who had a hand in the
ascension. Charles Levee looked after
the filling of the bag and Count de la Vaulx,
Courtland Field Bishop, Augustus Post,
Dr. and Mrs. J. B. Thomas, their son Otis
and some other members of the Aero Club
looked on.

looked on.
It was noised around the neighborhood

It was noised around the neighborhood that a man was going up "in an airship," and very soon a crowd of several hundred gathered outside the gas works and extra policemen were sent from the Alexander avenue station to keep order.

The wind was fairly steady and coming out of the northwest. This meant that the balloon would sail toward Manhattan Beach. Soon after 5 o'clook L'Orient was filled, the basket was attached and the ballast and anchor placed ready for use. Shortly before 6 o'clock De la Vauix, Levee and Dr. Thomas climbed into the basket. The Count gave the order to let go and the balloon at once soared into the air and the crowd cheered. The aeronauts waved their hats in answer to the cheer. The balloon climbed higher and took a southwesterly course, crossing the took a southwesterly course, crossing the East River. As soon as it was fairly under way Mr. Bishop and Augustus Post in one automobile and Mrs. Thomas and her son in another hurried toward the Astoria ferry to follow the balloon and be on hand when it landed. Having to go to the ferry and cross the river delayed them and they were not on hand when the balloon came down, but got there a few minutes later.

but got there a few minutes later.
Long Islanders seemed as much interested in the balloon as did those near the gas works, and when, twenty minutes after the ascension, the balloon landed in Newtown another crowd had gathered. The descent was an easy one and gradual. George Green, who lives at Newtown, tried to be of some help and caught a guy rope. He was very nearly hit with the basket.
An unknown in the crowd tried to guard the balloon and in doing so pushed the crowd back. A man named Ohlman, who lives on John street, resented this pushing and struck the unknown in the face, cutting him. Then others took a hand in the fight, and the unknown fied with an angry crowd after him. He ran into a nearby house, still followed by the crowd, who caught him under a bed. They took him outside to give him further punishment.
Some one had notified the police that there was a riot, and the reserves from the Newtown station arrived in time to put a stop to further trouble.

The Count was not at all pleased with his trip. The balloon had made an ascension

to further trouble.

The Count was not at all pleased with his trip. The balloon had made an ascension of about 3,000 feet and travelled eight miles. The wind had changed to West, and he did not care to go any further on account of the nearness of the ocean.

NEW PLAYS FOR VASSAR AID, Mark Twain and Dave Warfield Conspicuous at a Benefit.

Mark Twain and Dave Warfield were entertained at tea yesterday afternoon at the Hudson Theatre by the alumnæ of Vassar College. As Mark said to Warfield, they were small bodies of amiability entirely surrounded by women. They were the stars of the Vassar Students' Aid Society benefit, which included three new one act plays and a vaudeville programme besides the reception for the humorist and

the actor. The benefit was for the purpose of raising money to aid young women to go to Vassar College. Mrs. Louis H. Allen who directed the benefit, said that the benefit netted the society more than a thousand dollars.

The audience, which packed the theatre,

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was made up mostly of the alumnæ of Vassar and actor folk. During the afternoon there were present at one time or another Blanche Bates, Virginia Harned, Grace Elliston, William Faversham, Otis Skinner, Guy Standing, Francis Wilson, May Robson, Daniel Frohman and other well known theatrical people.

"The Mallet's Masterpiece," by Edward Peple, was the first of the one act plays put on. The scene was laid on the Isle of Melos in the Aegean Sea 200 B. C. The story of the play concerned Philotiae, a sculptor; his love for the maiden Adonia and the treachery of Vasta, the sculptor's trusted friend. Eva Dennison, H. R. Roberts and W. J. Montgomery appeared in the play.

William C. De Mille, who wrote "Strongheart," produced a playlet called "The Land of the Free." The people of the play were newly landed immigrants.

"The Watteau Shepherdess," a romantic operetta, was the third. Harold MacGrath wrote the book and lyrics, Fred W. Jackson the music. The story of the play dealt with a romantic adventure of Louis XV.

eon the music. The story of the play dealt with a romantic adventure of Louis XV. of France in the forest of Fontainebleau with a shepherdess who did not know she was flirting with the King. In the end the King goes back to Paris and leaves the maiden as he found her.

For an hour the stage was crowded with people who wanted to shake hands with Mark Twain and Warfield. Somebody asked Mark if he went to school at Vassar.

"No, but I am a member of the alumn—which is it, i or æ?" said he.

News of Plays and Players.

Brig.-Gen. Frederick D. Grant, commander of the Department of the East, U. S. A., accompanied by Mrs. Grant and a party of friends, including Gen. Horace Porter, are to occupy boxes at the Liberty Theatre on Wednesday evening of this week to see Benjamin Chapin's drama "Lincoln."

"Lincoln."
May Irwin has now under consideration a comedy by a new English playwright, Reginald W. B. Pinero, a relative of Arthur Wing Pinero.
Louis Harrison replaced Thomas Q. Seabrooke as Johnny Rocks in "Mexicans" last night at the Lyric Theatre. Mr. Harrison will play the part on the road. This is "Mexicana's" last week in New York.

PUBLICATIONS.



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